

I n t r o d u c t i o n

I grew up around a father and a mother who read every chance they got, who took us to the library every Thursday night to load up on books for the coming week. Most nights after dinner my father stretched out on the couch to read, while my mother sat with her book in the easy chair and the three of us kids each retired to our own private reading stations. Our house was very quiet after dinner—unless, that is, some of my father's writer friends were over. My father was a writer, as were most of the men with whom he hung out. They were not the quietest people on earth, but they were mostly very masculine and kind. Usually in the afternoons, when that day's work was done, they hung out at the no name bar in Sausalito, but sometimes they came to our house for drinks and ended up staying for supper. I loved them, but every so often one of them would pass out at the dinner table. I was an anxious child to begin with, and I found this unnerving.

Every morning, no matter how late he had been up, my father rose at 5:30, went to his study, wrote for a couple of hours, made us all breakfast, read the paper with my mother, and then went back to work for the rest of the morning. Many years passed before I realized that he did this by choice, for a living, and that he was not unemployed or mentally ill. I wanted him to have a regular job where he put on a necktie and went off somewhere with the other fathers and sat in a little office and smoked. But the idea of spending entire days in someone else's office doing someone else's work did not suit my father's soul. I think it would have killed him. He did end up dying rather early, in his mid-fifties, but at least he had lived on his own terms.

So I grew up around this man who sat at his desk in the study all day and wrote books and articles about the places and people he had seen and known. He read a lot of poetry. Sometimes he traveled. He could go anywhere he wanted with a sense of purpose. One of the gifts of being a writer is that it gives you an excuse to do things, to go places and explore. Another is that writing motivates you to look closely at life, at life as it lurches by and tramps around.

Writing taught my father to pay attention; my father in turn taught other people to pay attention and then to write down their thoughts and observations. His students were the prisoners at San Quentin who took part in the creative-writing program. But he taught me, too, mostly by example. He taught the prisoners and me to put a little bit down on paper every day, and to read all the great books and plays we could get

our hands on. He taught us to read poetry. He taught us to be bold and original and to let ourselves make mistakes, and that Thurber was right when he said, "You might as well fall flat on your face as lean over too far backwards." But while he helped the prisoners and me to discover that we had a lot of feelings and observations and memories and dreams and (God knows) opinions we wanted to share, we all ended up just the tiniest bit resentful when we found the one fly in the ointment: that at some point we had to actually sit down and write.

I believe writing was easier for me than for the prisoners because I was still a child. But I always found it hard. I started writing when I was seven or eight. I was very shy and strange-looking, loved reading above everything else, weighed about forty pounds at the time, and was so tense that I walked around with my shoulders up to my ears, like Richard Nixon. I saw a home movie once of a birthday party I went to in the first grade, with all these cute little boys and girls playing together like puppies, and all of a sudden I scuttled across the screen like Prufrock's crab. I was very clearly the one who was going to grow up to be a serial killer, or keep dozens and dozens of cats. Instead, I got funny. I got funny because boys, older boys I didn't even know, would ride by on their bicycles and taunt me about my weird looks. Each time felt like a drive-by shooting. I think this is why I walked like Nixon: I think I was trying to plug my ears with my shoulders, but they wouldn't quite reach. So first I got funny and then I started to write, although I did not always write funny things.

The first poem I wrote that got any attention was about John Glenn. The first stanza went, "Colonel John Glenn went up to heaven / in his spaceship, *Friendship Seven*." There were many, many verses. It was like one of the old English ballads my mother taught us to sing while she played the piano. Each song had thirty or forty verses, which would leave my male relatives flattened to our couches and armchairs as if by centrifugal force, staring unblinking up at the ceiling.

The teacher read the John Glenn poem to my second-grade class. It was a great moment; the other children looked at me as though I had learned to drive. It turned out that the teacher had submitted the poem to a California state schools competition, and it had won some sort of award. It appeared in a mimeographed collection. I understood immediately the thrill of seeing oneself in print. It provides some sort of primal verification: you are in print; therefore you exist. Who knows what this urge is all about, to appear somewhere outside yourself, instead of feeling stuck inside your muddled but stroboscopic mind, peering out like a little undersea animal—a spiny blenny, for instance—from inside your tiny cave? Seeing yourself in print is such an amazing concept: you can get so much attention without having to actually show up somewhere. While others who have something to say or who want to be effectual, like musicians or baseball players or politicians, have to get out there in front of people, writers, who tend to be shy, get to stay home and still be public. There are many obvious advantages to this. You don't have to dress up, for instance, and you can't hear them boo you right away.

Sometimes I got to sit on the floor of my father's study and write my poems while he sat at his desk writing his books. Every couple of years, another book of his was published. Books were revered in our house, and great writers admired above everyone else. Special books got displayed prominently: on the coffee table, on the radio, on the back of the john. I grew up reading the blurbs on dust jackets and the reviews of my father's books in the papers. All of this made me start wanting to be a writer when I grew up—to be artistic, a free spirit, and yet also to be the rare working-class person in charge of her own life.

Still, I worried that there was never quite enough money at our house. I worried that my father was going to turn into a bum like some of his writer friends. I remember when I was ten years old, my father published a piece in a magazine that mentioned his having spent an afternoon on a porch at Stinson Beach with a bunch of other writers and that they had all been drinking lots of red wine and smoking marijuana. No one smoked marijuana in those days except jazz musicians, and they were all also heroin addicts. Nice white middle-class fathers were not supposed to be smoking marijuana; they were supposed to be sailing or playing tennis. My friends' fathers, who were teachers and doctors and fire fighters and lawyers, did not smoke marijuana. Most of them didn't even drink, and they certainly did not have colleagues who came over and passed out at the table over the tuna casserole. Reading my father's article, I could only imagine that the world was breaking down, that the next time I burst into my dad's study to

show him my report card he'd be crouched under the desk, with one of my mother's nylon stockings knotted around his upper arm, looking up at me like a cornered wolf. I felt that this was going to be a problem; I was sure that we would be ostracized in our community.

All I ever wanted was to belong, to wear that hat of belonging.

In seventh and eighth grades I still weighed about forty pounds. I was twelve years old and had been getting teased about my strange looks for most of my life. This is a difficult country to look too different in—the United States of Advertising, as Paul Krassner puts it—and if you are too skinny or too tall or dark or weird or short or frizzy or homely or poor or nearsighted, you get crucified. I did.

But I was funny. So the popular kids let me hang out with them, go to their parties, and watch them neck with each other. This, as you might imagine, did not help my self-esteem a great deal. I thought I was a total loser. But one day I took a notebook and a pen when I went to Bolinas Beach with my father (who was not, as far as I could tell, shooting drugs yet). With the writer's equivalent of canvas and brush, I wrote a description of what I saw: "I walked to the lip of the water and let the foamy tongue of the rushing liquid lick my toes. A sand crab burrowed a hole a few inches from my foot and then disappeared into the damp sand. . . ." I will spare you the rest. It goes on for quite a while. My father convinced me to show it to a teacher, and it ended up being included in a real textbook. This deeply impressed my teachers and parents

and a few kids, even some of the popular kids, who invited me to more parties so I could watch them all make out even more frequently.

One of the popular girls came home with me after school one day, to spend the night. We found my parents rejoicing over the arrival of my dad's new novel, the first copy off the press. We were all so thrilled and proud, and this girl seemed to think I had the coolest possible father: a writer. (Her father sold cars.) We went out to dinner, where we all toasted one another. Things in the family just couldn't have been better, and here was a friend to witness it.

Then that night, before we went to sleep, I picked up the new novel and began to read the first page to my friend. We were lying side by side in sleeping bags on my floor. The first page turned out to be about a man and a woman in bed together, having sex. The man was playing with the woman's nipple. I began to giggle with mounting hysteria. Oh, this is great, I thought, beaming jocularly at my friend. I covered my mouth with one hand, like a blushing Charlie Chaplin, and pantomimed that I was about to toss that silly book over my shoulder. This is wonderful, I thought, throwing back my head to laugh jovially; my father writes pornography.

In the dark, I glowed like a light bulb with shame. You could have read by me. I never mentioned the book to my father, although over the next couple of years, I went through it late at night, looking for more sexy parts, of which there were a number. It was very confusing. It made me feel very scared and sad.

Then a strange thing happened. My father wrote an article for a magazine, called "A Lousy Place to Raise Kids," and it was about Marin County and specifically the community where we lived, which is as beautiful a place as one can imagine. Yet the people on our peninsula were second only to the Native Americans in the slums of Oakland in the rate of alcoholism, and the drug abuse among teenagers was, as my father wrote, soul chilling, and there was rampant divorce and mental breakdown and wayward sexual behavior. My father wrote disparagingly about the men in the community, their values and materialistic frenzy, and about their wives, "these estimable women, the wives of doctors, architects, and lawyers, in tennis dresses and cotton frocks, tanned and well-preserved, wandering the aisles of our supermarkets with glints of madness in their eyes." No one in our town came off looking great. "This is the great tragedy of California," he wrote in the last paragraph, "for a life oriented to leisure is in the end a life oriented to death—the greatest leisure of all."

There was just one problem: I was an avid tennis player. The tennis ladies were my friends. I practiced every afternoon at the same tennis club as they; I sat with them on the weekends and waited for the men (who had priority) to be done so we could get on the courts. And now my father had made them look like decadent zombies.

I thought we were ruined. But my older brother came home from school that week with a photocopy of my father's article that his teachers in both social studies and English had passed out to their classes; John was a hero to his classmates. There

was an enormous response in the community: in the next few months I was snubbed by a number of men and women at the tennis club, but at the same time, people stopped my father on the street when we were walking together, and took his hand in both of theirs, as if he had done them some personal favor. Later that summer I came to know how they felt, when I read *Catcher in the Rye* for the first time and knew what it was like to have someone speak for me, to close a book with a sense of both triumph and relief, one lonely isolated social animal finally making contact.

I started writing a lot in high school: journals, impassioned antiwar pieces, parodies of the writers I loved. And I began to notice something important. The other kids always wanted me to tell them stories of what had happened, even—or especially—when they had been there. Parties that got away from us, blowups in the classroom or on the school yard, scenes involving their parents that we had witnessed—I could make the story happen. I could make it vivid and funny, and even exaggerate some of it so that the event became almost mythical, and the people involved seemed larger, and there was a sense of larger significance, of meaning.

I'm sure my father was the person on whom his friends relied to tell their stories, in school and college. I know for sure that he was later, in the town where he was raising his children. He could take major events or small episodes from daily life and shade or exaggerate things in such a way as to capture their shape and substance, capture what life felt like

in the society in which he and his friends lived and worked and bred. People looked to him to put into words what was going on.

I suspect that he was a child who thought differently than his peers, who may have had serious conversations with grown-ups, who as a young person, like me, accepted being alone quite a lot. I think that this sort of person often becomes either a writer or a career criminal. Throughout my childhood I believed that what I thought about was different from what other kids thought about. It was not necessarily more profound, but there was a struggle going on inside me to find some sort of creative or spiritual or aesthetic way of seeing the world and organizing it in my head. I read more than other kids; I luxuriated in books. Books were my refuge. I sat in corners with my little finger hooked over my bottom lip, reading, in a trance, lost in the places and times to which books took me. And there was a moment during my junior year in high school when I began to believe that I could do what other writers were doing. I came to believe that I might be able to put a pencil in my hand and make something magical happen.

Then I wrote some terrible, terrible stories.

In college the whole world opened up, and the books and poets being taught in my English and philosophy classes gave me the feeling for the first time in my life that there was hope, hope that I might find my place in a community. I felt that in my strange new friends and in certain new books, I was

meeting my other half. Some people wanted to get rich or famous, but my friends and I wanted to get real. We wanted to get deep. (Also, I suppose, we wanted to get laid.) I devoured books like a person taking vitamins, afraid that otherwise I would remain this gelatinous narcissist, with no possibility of ever becoming thoughtful, of ever being taken seriously. I became a socialist, for five weeks. Then the bus ride to my socialist meetings wore me out. I was drawn to oddballs, ethnic people, theater people, poets, radicals, gays and lesbians—and somehow they all helped me become some of those things I wanted so desperately to become: political, intellectual, artistic.

My friends turned me on to Kierkegaard, Beckett, Doris Lessing. I swooned with the excitement and nourishment of it all. I remember reading C. S. Lewis for the first time, *Surprised by Joy*, and how, looking inside himself, he found “a zoo of lusts, a bedlam of ambitions, a nursery of fears, a harem of fondled hatreds.” I felt elated and absolved. I had thought that the people one admired, the kind, smart people of the world, were not like that on the inside, were different from me and, say, Toulouse-Lautrec.

I started writing sophomore articles for the college paper. Luckily, I was a sophomore. I was incompetent in all college ways except one—I got the best grades in English. I wrote the best papers. But I was ambitious; I wanted to be recognized on a larger scale. So I dropped out at nineteen to become a famous writer.

I moved back to San Francisco and became a famous Kelly Girl instead. I was famous for my incompetence and weepiness.

I wept with boredom and disbelief. Then I landed a job as a clerk-typist at a huge engineering and construction firm in the city, in the nuclear quality-assurance department, where I labored under a tsunami wave of triplicate forms and memos. It was very upsetting. It was also so boring that it made my eyes feel ringed with dark circles, like Lurch. I finally figured out that most of this paperwork could be tossed without there being any real . . . well . . . fallout, and this freed me up to write short stories instead.

"Do it every day for a while," my father kept saying. "Do it as you would do scales on the piano. Do it by prearrangement with yourself. Do it as a debt of honor. And make a commitment to finishing things."

So in addition to writing furtively at the office, I wrote every night for an hour or more, often in coffeehouses with a notepad and my pen, drinking great quantities of wine because this is what writers do; this was what my father and all his friends did. It worked for them, although there was now a new and disturbing trend—they had started committing suicide. This was very painful for my father, of course. But we both kept writing.

I eventually moved out to Bolinas, where my father and younger brother had moved the year before when my parents split up. I began to teach tennis and clean houses for a living. Every day for a couple of years I wrote little snippets and vignettes, but mainly I concentrated on my magnum opus, a short story called "Arnold." A bald, bearded psychiatrist named Arnold is hanging out one day with a slightly depressed

young female writer and her slightly depressed younger brother. Arnold gives them all sorts of helpful psychological advice but then, at the end, gives up, gets down on his haunches, and waddles around quacking like a duck to amuse them. This is a theme I have always loved, where a couple of totally hopeless cases run into someone, like a clown or a foreigner, who gives them a little spin for a while and who says in effect, "I'm lost, too! But look—I know how to catch rabbits!"

It was a terrible story.

I wrote a lot of other things, too. I took notes on the people around me, in my town, in my family, in my memory. I took notes on my own state of mind, my grandiosity, the low self-esteem. I wrote down the funny stuff I overheard. I learned to be like a ship's rat, veined ears trembling, and I learned to scribble it all down.

But mostly I worked on my short story "Arnold." Every few months I would send it to my father's agent in New York, Elizabeth McKee.

"Well," she'd write back, "it's really coming along now."

I did this for several years. I wanted to be published so badly. I heard a preacher say recently that hope is a revolutionary patience; let me add that so is being a writer. Hope begins in the dark, the stubborn hope that if you just show up and try to do the right thing, the dawn will come. You wait and watch and work: you don't give up.

I didn't give up, largely because of my father's faith in me. And then, unfortunately, when I was twenty-three, I suddenly

had a story to tell. My father was diagnosed with brain cancer. He and my brothers and I were devastated, but somehow we managed, just barely, to keep our heads above water. My father told me to pay attention and to take notes. "You tell your version," he said, "and I am going to tell mine."

I began to write about what my father was going through, and then began to shape these writings into connected short stories. I wove in all the vignettes and snippets I'd been working on in the year before Dad's diagnosis, and came up with five chapters that sort of hung together. My father, who was too sick to write his own rendition, loved them, and had me ship them off to Elizabeth, our agent. And then I waited and waited and waited, growing old and withered in the course of a month. But I think she must have read them in a state of near euphoria; thrilled to find herself not reading "Arnold." She is not a religious woman by any stretch, but I always picture her clutching those stories to her chest, eyes closed, swaying slightly, moaning, "Thank ya, Lord."

So she sent them around New York, and Viking made us an offer. And thus the process began. The book came out when I was twenty-six, when my father had been dead for a year. God! I had a book published! It was everything I had ever dreamed of. And I had reached nirvana, right? Well.

I believed, before I sold my first book, that publication would be instantly and automatically gratifying, an affirming and romantic experience, a Hallmark-commercial where one runs and leaps in slow motion across a meadow filled with wildflowers into the arms of acclaim and self-esteem.

This did not happen for me. The months before a book comes out of the chute are, for most writers, right up there with the worst life has to offer, pretty much like the first twenty minutes of *Apocalypse Now*, with Martin Sheen in the motel room in Saigon, totally decompensating. The waiting and the fantasies, both happy and grim, wear you down. Plus there is the matter of the early reviews that come out about two months before publication. The first two notices I got on this tender book I'd written about my dying, now dead father said that my book was a total waste of time, a boring, sentimental, self-indulgent sack of spider puke.

This is not verbatim.

I was a little edgy for the next six weeks, as you can imagine. I had lots and lots of drinks every night, and told lots of strangers at the bar about how my dad had died and I'd written this book about it, and how the early reviewers had criticized it, and then I'd start to cry and need a few more drinks, and then I'd end up telling them about this great dog we'd had named Llewelyn who had to be put to sleep when I was twelve, which still made me so sad even to think about, I'd tell my audience, that it was all I could do not to go into the rest room and blow my brains out.

Then the book came out. I got some terrific reviews in important places, and a few bad ones. There were a few book-signing parties, a few interviews, and a number of important people claimed to love it. But overall it seemed that I was not in fact going to be taking early retirement. I had secretly

believed that trumpets would blare, major reviewers would proclaim that not since *Moby Dick* had an American novel so captured life in all of its dizzying complexity. And this is what I thought when my second book came out, and my third, and my fourth, and my fifth. And each time I was wrong.

But I still encourage anyone who feels at all compelled to write to do so. I just try to warn people who hope to get published that publication is not all that it is cracked up to be. But writing is. Writing has so much to give, so much to teach, so many surprises. That thing you had to force yourself to do—the actual act of writing—turns out to be the best part. It's like discovering that while you thought you needed the tea ceremony for the caffeine, what you really needed was the tea ceremony. The act of writing turns out to be its own reward.

I've managed to get some work done nearly every day of my adult life, without impressive financial success. Yet I would do it all over again in a hot second, mistakes and doldrums and breakdowns and all. Sometimes I could not tell you exactly why, especially when it feels pointless and pitiful, like Sisyphus with cash-flow problems. Other days, though, my writing is like a person to me—the person who, after all these years, still makes sense to me. It reminds me of “The Wild Rose,” a poem Wendell Berry wrote for his wife:

*Sometimes hidden from me
in daily custom and in trust,*

*so that I live by you unaware
as by the beating of my heart,*

*Suddenly you flare in my sight,
a wild rose blooming at the edge
of thicket, grace and light,
where yesterday was only shade,*

*and once again I am blessed, choosing
again what I chose before.*

Ever since I was a little kid, I've thought that there was something noble and mysterious about writing, about the people who could do it well, who could create a world as if they were little gods or sorcerers. All my life I've felt that there was something magical about people who could get into other people's minds and skin, who could take people like me out of ourselves and then take us back to ourselves. And you know what? I still do.

So now I teach. This just sort of happened. Someone offered me a gig teaching a writing workshop about ten years ago, and I've been teaching writing classes ever since. But you can't teach writing, people tell me. And I say, “Who the hell are you, God's dean of admissions?”

If people show up in one of my classes and want to learn to write, or to write better, I can tell them everything that has helped me along the way and what it is like for me on a

daily basis. I can teach them little things that may not be in any of the great books on writing. For instance, I'm not sure if anyone else has mentioned that December is traditionally a bad month for writing. It is a month of Mondays. Mondays are not good writing days. One has had all that freedom over the weekend, all that authenticity, all those dreamy dreams, and then your angry mute Slavic Uncle Monday arrives, and it is time to sit down at your desk. So I would simply recommend to the people in my workshops that they never start a large writing project on any Monday in December. Why set yourself up for failure?

Interviewers ask famous writers why they write, and it was (if I remember correctly) the poet John Ashbery who answered, "Because I want to." Flannery O'Connor answered, "Because I'm good at it," and when the occasional interviewer asks me, I quote them both. Then I add that other than writing, I am completely unemployable. But really, secretly, when I'm not being smart-alecky, it's because I want to and I'm good at it. I always mention a scene from the movie *Chariots of Fire* in which, as I remember it, the Scottish runner, Eric Liddell, who is the hero, is walking along with his missionary sister on a gorgeous heathery hillside in Scotland. She is nagging him to give up training for the Olympics and to get back to doing his missionary work at their church's mission in China. And he replies that he wants to go to China because he feels it is God's will for him, but that first he is going to train with all of his heart, because God also made him very, very fast.

So God made some of us fast in this area of working with

words, and he gave us the gift of loving to read with the same kind of passion with which we love nature. My students at the writing workshops have this gift of loving to read, and some of them are really fast, really good with words, and some of them aren't really fast and don't write all that well, but they still love good writing, and they just want to write. And I say, "Hey! That is good enough for me. Come on down."

So I tell them what it will be like for me at the desk the next morning when I sit down to work, with a few ideas and a lot of blank paper, with hideous conceit and low self-esteem in equal measure, fingers poised on the keyboard. I tell them they'll want to be really good right off, and they may not be, but they *might* be good someday if they just keep the faith and keep practicing. And they may even go from wanting to have written something to just wanting to be writing, wanting to be working on something, like they'd want to be playing the piano or tennis, because writing brings with it so much joy, so much challenge. It is work and play together. When they are working on their books or stories, their heads will spin with ideas and invention. They'll see the world through new eyes. Everything they see and hear and learn will become grist for the mill. At cocktail parties or in line at the post office, they will be gleaning small moments and overheard expressions: they'll sneak away to scribble these things down. They will have days at the desk of frantic boredom, of angry hopelessness, of wanting to quit forever, and there will be days when it feels like they have caught and are riding a wave. And then I tell my students that the odds of their getting

published and of it bringing them financial security, peace of mind, and even joy are probably not that great. Ruin, hysteria, bad skin, unsightly tics, ugly financial problems, maybe; but probably not peace of mind. I tell them that I think they ought to write anyway. But I try to make sure they understand that writing, and even getting good at it, and having books and stories and articles published, will not open the doors that most of them hope for. It will not make them well. It will not give them the feeling that the world has finally validated their parking tickets, that they have in fact finally arrived. My writer friends, and they are legion, do not go around beaming with quiet feelings of contentment. Most of them go around with haunted, abused, surprised looks on their faces, like lab dogs on whom very personal deodorant sprays have been tested.

My students do not want to hear this. Nor do they want to hear that it wasn't until my fourth book came out that I stopped being a starving artist. They do not want to hear that most of them probably won't get published and that even fewer will make enough to live on. But their fantasy of what it means to be published has very little to do with reality. So I tell them about my four-year-old son Sam, who goes to a little Christian preschool where he recently learned the story of Thanksgiving. A friend of his, who is also named Sam but who is twelve years old and very political, asked my Sam to tell him everything he knew about the holiday. So my Sam told him this lovely Christian-preschool version of Thanksgiving, with the pilgrims and the Native Americans and lots of

lovely food and feelings. At which point Big Sam turned to me and said, somewhat bitterly, "I guess he hasn't heard about the small-pox-infected blankets yet."

Now, maybe we weren't handing out those blankets yet; maybe we were still on our good behavior. But the point is that my students, who so want to be published, have not yet heard about the small-pox-infected blankets of getting published. So that's one of the things I tell them.

But I also tell them that sometimes when my writer friends are working, they feel better and more alive than they do at any other time. And sometimes when they are writing well, they feel that they are living up to something. It is as if the right words, the true words, are already inside them, and they just want to help them get out. Writing this way is a little like milking a cow: the milk is so rich and delicious, and the cow is so glad you did it. I want the people who come to my classes to have this feeling, too.

So I tell them everything I've been thinking or talking about lately that has helped me get my work done. There are some quotes and examples from other writers that have inspired me and that I hand out every session. There are some things my friends remind me of when I call them, worried, bored, discouraged, and trying to scrounge together cab fare to the bridge. What follows in this book is what I've learned along the way, what I pass along to each new batch of students. This is not like other writing books, some of which are terrific. It's more personal, more like my classes. As of today, here is almost every single thing I know about writing.

Bird *by* Bird

*Some Instructions
on Writing and Life*

ALSO BY ANNE LAMOTT

Hard Laughter

Rosie

Joe Jones

All New People

Operating Instructions

Crooked Little Heart

Traveling Mercies

Blue Shoe

Plan B: Further Thoughts on Faith

A n n e L a m o t t



ANCHOR BOOKS
A DIVISION OF RANDOM HOUSE, INC.
NEW YORK

FIRST ANCHOR BOOKS EDITION, OCTOBER 1995

Copyright © 1994 by Anne Lamott

All rights reserved under International and Pan-American Copyright Conventions. Published in the United States by Anchor Books, a division of Random House, Inc., New York, and simultaneously in Canada by Random House of Canada Limited, Toronto. Originally published in hardcover in the United States by Pantheon Books in 1994. This edition published by arrangement with Pantheon Books.

Anchor Books and colophon are registered trademarks of Random House, Inc.

Permissions acknowledgments appear on p. 238.

Library of Congress Cataloging-in-Publication Data

Lamott, Anne.

Bird by bird : some instructions on writing and life / Anne

Lamott.—1st Anchor Books ed.

p. cm.

Originally published : New York : Pantheon Books, 1994.

1. Authorship—Handbooks, manuals, etc. I. Title.

PN147.L315 1995

808'.02—dc20

95-10225

CIP

Book design by Jan Melchior

www.anchorbooks.com

Printed in the United States of America

60 59 58 57 56 55 54 53 52

*This book is dedicated
to Don Carpenter
& Neshama Franklin
& John Kaye*